



Research on Rural Landscape Space Design Strategy Driven by Chinese Landscape Painting Space Image Take the Traditional Villages in Jiangnan as an Example

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Abstract. Chinese landscape painting is not only a true record of the nature of mountains and rivers, but also an exploration of the ideal environment of harmony between man and nature. It contains rich humanistic wisdom and construction ideas. Through the analysis of the spatial images of Chinese traditional landscape painting, we can achieve the role of borrowing the afterglow of famous paintings and lighting the extraordinary splendor of mountains and rivers. This study demonstrates the feasibility of constructing design strategy from this angle by analyzing the spatial image expression of landscape painting and the landscape characteristics of traditional villages in Jiangnan, and explores the spatial layout, spatial level, spatial rhythm and spatial implication. The conclusion shows that the landscape design of traditional villages in Jiangnan can absorb the landscape wisdom of the ancients, combine the unique geographical environment, humanistic implication and other factors, and shape the rural poetic environment of harmonious development between man and nature.

Keywords: Landscape painting · spatial image · landscape space · traditional villages in Jiangnan

1 Introduction

Traditional villages in Jiangnan have a long history, with many non-renewable landscapes, cultures and other material and intangible heritages [1], including architecture, streets, ecology, style and so on. As the expression of Chinese traditional art and philosophy, it shows the overall management of people, residences, mountains and water and the pursuit of poetic artistic conception, and is the combination of mountains and rivers and spiritual realm. As an ideal model of landscape space, it has strong commonness with the landscape space of traditional villages in Jiangnan, and has feasible and reasonable solutions to the current crisis situation faced by traditional villages.

2 The Imagery of Chinese Landscape Painting and the Landscape Space of Traditional Villages in Jiangnan

2.1 Chinese Landscape Painting Imagery

The spatial image of Chinese landscape painting is based on visual perception, takes natural objects as refining objects, and incorporates subjective emotion and cultural connotation. It is neither pure “meaning” nor pure “image”, but dialectical unity of “meaning” and “image”. At first, Zongbing’s Preface to Painting Landscape was put forward, which matured in the Tang Dynasty and reached its peak in the Northern Song Dynasty [2]. It was believed that things and me were in harmony rather than opposition, and it was a complete process of integrating objective objects with spiritual perception to realize the spirit of Tao by means of visual and mental perception of natural mountains and rivers. The specific performance is mainly reflected in the following six aspects (Fig. 1).

(a) Spatial layout of “scatter perspective”

“Scattered perspective” is a unique spatial expression in Chinese traditional painting. Mr. Zong Baihua believes that the painting in spatial organization is controlled by rhythm and expression, thus forming scattered perspective. The spatial expression of the picture has the characteristics of freedom, flexibility, master-slave, dimension, etc., which makes the contents in different time and space be placed in a unified vision, and people and scenery can interact in different spatial levels and environments, thus improving the spatial content and artistic conception expression.

(b) The spatial hierarchy of the three-distance method.

Three-distance method refers to lofty, far-reaching and flat, which was put forward by Guo Xi, a painter in Northern Song Dynasty. High refers to looking from low to high; Far-reaching refers to peeping from the front of the mountain to the back of the mountain; Pingyuan refers to looking from near mountains to distant mountains. Gao Yuan presents the effect of great momentum, far-reaching has profound spatial perception effect, and plain has harmonious and dull spatial effect. The integration of the three constructs a rich spatial order and rhythm, which makes the limited space expand to a certain extent, and the space has the interesting beauty of exploring.

(c) Spatial prosody of multiple contrasts

Contrast is a common way of spatial expression in Chinese landscape painting, which makes the space form rich and moving environmental effects at different levels. It usually includes density, virtual and real, dynamic and static, high and low, light and shade contrast, etc., creating space, expressing different changes of

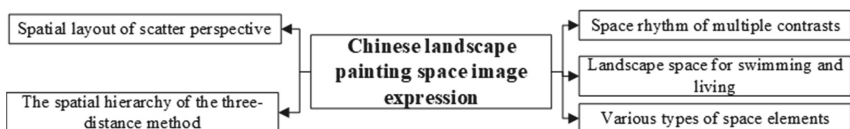


Fig. 1. Space image of Chinese landscape painting

subjects at horizontal and vertical levels, strengthening key objects of expression, and highlighting the rhythmic beauty with rich spatial changes.

(d) Landscape space that can be visited and lived

Guo Xi thinks: “The theory of the world means that there are feasible, promising, travelable and habitable landscapes. All paintings at this point are wonderful products. The spatial image of Chinese landscape painting is not only a true description of natural mountains and rivers, but also an ideal exploration of ideal living environment. The architectural space in the painting unfolds in turn according to the waterfront and mountains, and several platforms are extended for recreation and discussion. Fishing boats, farmland production space, living space of residential buildings, pavilions and bridges, platforms and image plants form a livable and pleasant living space.

(e) Various types of spatial elements

In Qing Dynasty, Jiang He mentioned in *Miscellaneous Theory of Painting*: “If you visit the mountains and rivers and see the true scenery of nature, you can draw pictures” [3]. There are many kinds of spatial elements, including rivers, lakes and seas, mountains and rivers, flowers and trees at the natural landscape level, and residential buildings, farmland, pavilions and bridges, production, travel activities and other scenes at the cultural landscape level. Under the conception of the painter’s business position, various spatial elements present a state of “taking apart everything, and closing it, connecting the whole body”.

2.2 Landscape Space of Traditional Villages in Jiangnan

Traditional villages refer to villages that were formed earlier, have rich traditional resources, have certain historical, cultural, scientific, artistic, social, economic and ecological values, and should be protected [4]. Secondly, “Jiangnan” is a dynamic historical concept, which involves different ranges in different historical periods. At present, the academic circles define it as the surrounding area mainly based on Taihu Plain. Therefore, the traditional villages in Jiangnan proposed in this paper are mainly traditional villages around Taihu Lake.

Space is an interactive relationship produced by the perception of objects and people with the help of vision [5]. Landscape space is to carry people’s daily activities. With the intervention of people and time, it gradually has humanistic characteristics and is a functional space and artistic space to serve people [6]. Therefore, this study defines rural landscape space as the product of natural environment, regional culture and artificial adaptive transformation, which is composed of landscapes, buildings, plants, structures, roads, installations and other elements, and has natural, functional and artistic characteristics. As shown in Fig. 2.

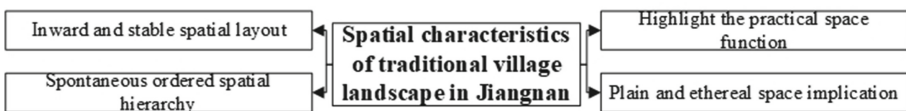


Fig. 2. Spatial characteristics of traditional village landscape in Jiangnan

(a) Inward stable spatial layout

The inward and stable landscape layout is not suddenly formed in villages, but the accumulation of long-term life and production experience under the interaction with nature. Influenced by Chinese traditional culture and natural geography, the traditional villages in Jiangnan have formed a “semi-closed” development model, which is embodied in the centripetal and deductive spatial structure, and the integration of surrounding environment and villages [7]. The typical features are more water, more plains and less mountains, which are connected with the landscape features of “bridges and roads, streets formed by water and houses built along water” [8].

(b) Spontaneous and ordered spatial hierarchy

The landscape space of traditional villages in Jiangnan is a complex of historical culture, geographical environment, rural economy and other elements. It is a spatial organization under a certain order, with obvious characteristics of spontaneity and orderliness. At the macro level, the traditional village is composed of the spatial level of mountain-water-field-village, and the near-medium and long-term prospects gradually unfold according to the level and are orderly; At the micro level, the living space, production space, node space, street space and river space in the village blend with each other to form a spatial “topology” relationship, with points, lines and planes corresponding in turn, which makes the hierarchical relationship and hierarchical relationship in the space clearly expressed.

(c) Highlight the practical spatial function

On the micro level, the traditional village landscape in Jiangnan includes natural landscape and cultural landscape. Natural landscapes, including mountains, hills, plains and water networks densely covered with rivers and lakes, are the basic conditions for the survival and development of villages. In the process of interaction between man and nature, complex water-village relationships have been formed, including riverside type, lake-swinging type, riverside type [9] and mountain stream type [10]. The whole area interweaves to form a living organism. The “Tao” of harmony between man and nature and the “virtue” of doing something different are quietly embodied in the rural landscape.

(d) Plain and ethereal spatial implication

Mr. Zong Baihua said: “The cultivation of aesthetic feeling lies in being empty, creating a distance to objects, so that they can be isolated and insulated, and become their own realm”. Most of the traditional villages in Jiangnan are located in plain areas with dense water networks, and the villages are planned, laid out and designed according to rivers and streets. As the landscape pattern and image characteristics of villages, water has created the cultural characteristics of dullness, softness and extroversion in Jiangnan area. People live by and live with water. In addition, the literati thought with a long history, chess, calligraphy and painting highlight the poetic culture of Jiangnan region, which is skillful in borrowing, and the space creation of virtual and real life and blank reverie also conveys the ethereal and ethereal meaning of space.

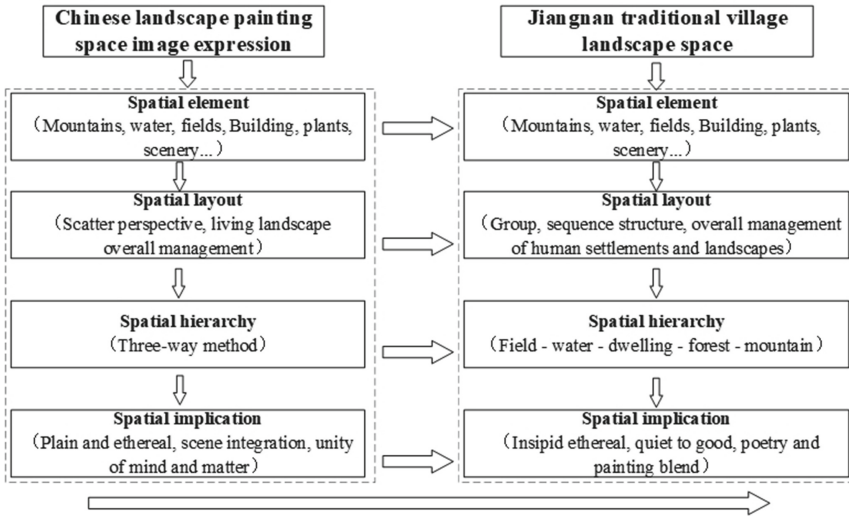


Fig. 3. Construction path of Jiangnan traditional village landscape space

3 Construction Path from the Perspective of Spatial Image of Landscape Painting

By analyzing the contents and characteristics of Chinese landscape painting images and traditional villages in Jiangnan, the commonness between them in many aspects is obtained, and the feasibility of exploring the landscape space of traditional villages in Jiangnan from this perspective is demonstrated. In terms of constituent elements, farmland, plants, buildings, waters and other elements are the common constituent elements of the two. In terms of spatial layout, both landscape spaces show the spatial structure characteristics of surrounding mountains and holding water and living by water. In terms of spatial level, the village landscape space can be built at the level of field-water-village-mountain by using the three-distance method, and the spatial level can be built from the dimensions of proportion, scale and order. At the level of spatial rhythm, the techniques of landscape painting, such as space blank and contrast between reality and reality, can be applied to the space types of village eight scenes, water mouth and pond. At the level of spatial implication, the wandering and plain ethereal in landscape painting space can be applied to the construction of village landscape space. The specific construction path is shown in Fig. 3.

4 Construction of Landscape Space Design Strategy Driven by Space Image of Chinese Landscape Painting

4.1 Spatial Layout Level

The spatial layout of Chinese landscape painting emphasizes scattered perspective and the core idea of “heaven and earth coexist with me, and everything is one with me”. Using a variety of spatial elements of points, lines and planes to arrange the scenery of

the space tour line, from the beginning to the end, from objects to ideas, there are poems and paintings blending, orderly landscapes and ingenious thoughts everywhere, and mountains and rivers are displayed in a way that everything is orderly, the environment is born with external images, and harmony is beautiful.

In the landscape spatial layout of traditional villages in Jiangnan, we should break through the shackles of horizon and form a layout effect of moving different scenes and fluctuating spatial rhythm in the spatial range [11]. In addition, the spatial structure of traditional villages in Jiangnan has order, evolves according to topography and geomorphology, and presents the form of combining, unifying, connecting, dividing and forming respectively, which is highly identifiable and imaginable. It can be summarized as “pillow mountain, surrounding water, face screen” and “small bridge, flowing water, family” [12]. Therefore, in the spatial layout, key places such as node space, public space and river space should be built on the basis of the original spatial structure. On the one hand, the village space can be completely connected in series; On the other hand, the poetic space with virtual reality, diversity and rich context can be designed, which can form a benign interaction with people’s wandering activities and strengthen people’s sense of identity and belonging.

4.2 Spatial Level

Chinese landscape painting space emphasizes the three-distance method and the spatial hierarchy arrangement of master and slave to divide the primary and secondary order. The traditional village space itself is obviously different from the city. The mountain constitutes the long-term view of the village, the water area and farmland constitute the close-range view of the village, and the living space composed of buildings constitutes the middle view. The spatial level of field-water-residence-forest-mountain is orderly.

In the landscape level construction of traditional villages in Jiangnan, It is necessary to establish the middle scene construction based on living space, continue the original spatial style and structure of villages, optimize the spatial relationship between points, lines and planes composed of nodes, courtyards, public spaces and streets, conceive according to the main scene, glasses and auxiliary scenes in the middle scene space, clarify the level and order of internal space, and inlay it into an orderly spatial whole. When building close-range and long-range as a whole, the integrity and unity of farmland in visual effect will strengthen the order of spatial level; Ecological planning and restoration of water space can emphasize spatial axis arrangement, boundary shape and function division; As the long-term vision of the village, the contour line produced by the change of vertical height of the mountain creates a spatial transition of virtual and real, which is very important to the overall effect of the village.

4.3 Spatial Prosody Level

Chinese landscape painting space creation emphasizes multiple comparisons, Make use of primary and secondary, density, movement and static, virtual and real, blank space and other forms to emphasize the subject and create space aesthetics. Mountains, buildings and trees as real scenes and water bodies, sky and clouds as virtual scenes appear together.

The interaction between scenes not only inlays the picture as a whole, but also constructs a rhythmic spatial perception due to the ups and downs of different contents and rhythms.

As Academician Wu Liangyong said: “Through the conscious or unconscious design and management of Jiangnan people, a layout form has been formed that is integrated with the natural landscape environment” [13]. In the construction of village space rhythm, the contrast between reality and reality, the change of plant species, density and height, the movement of node space and the quietness of water space are the core of giving space rhythm change. In addition, the vertical changes of mountain space, farmland space, living space and plant community composition can inject rhythm such as contrast, fluctuation, symmetry, spatial climax and depression into spatial level.

4.4 Spatial Implication Level

Chinese landscape painting space, as the performance of ideal living environment, pays attention to shaping the dull and ethereal environment, which contains neutralization as the beauty of painting, harmony but difference; Feasible desire, wandering and living, plain and naive, pastoral and interesting space implication. Landscape space is not only to take the truth of objects, but also to combine the character and environmental demands of people with mountains and rivers, just like Jing Hao’s “the principle of mountains and rivers, the interest of mountains and rivers” in Brushwork.

In the long historical evolution, the traditional villages in Jiangnan have formed the cognitive view of people-oriented and harmony between man and nature, the aesthetic view of mirroring external images, combining harmony into beauty, and the construction view of orderly everything and managing scenery as law, which reasonably interprets the spatial implication of villages [14]. When building the cognitive level of village space, we should pay attention to the humanistic concept behind the space, build wisdom, and convey the practical expression under the concept of harmony between man and nature, which originates from nature and blends into nature. When building the aesthetic layer of the village, we should pay attention to the mapping of traditional aesthetic thoughts and humanistic arts, and feel the concrete presentation of aesthetic thoughts such as vivid charm of traditional landscape painting, colorful with the class, and the combination of reality and reality in the village; At the level of village space construction, it is necessary to give full play to the value of key landscape elements and space, such as water, lanes and houses, which constitute the “juxtaposition” structural prototype of the village; Landscape elements such as archways, ancestral halls, Shuikou and ancient trees bear the cultural implication of villages and are highly identifiable. They constitute the key contents in the rural memory field, which can combine the “reality” in places with the “emptiness” of emotions, bring people diachronic and resonant emotional touch, and create elegant and simple architectural implication.

5 Conclusion

Chinese landscape painting is a concrete expression of real mountains and traditional philosophy, which embodies the ancient people’s exploration of ideal living. It has high reference value for the landscape space design of traditional villages in Jiangnan, and

can enhance the local flavor and regional cultural characteristics. Through the analysis of the characteristics of traditional villages in Jiangnan and the spatial images of landscape paintings, this study obtains the commonness of the two in elements, layout, structure, level and implication, and puts forward that exploring from four levels of layout, level, rhythm and implication is conducive to poetic landscape features of Jiangnan water towns, so as to achieve the role of borrowing famous paintings to shine and point out the extraordinary splendor of Jiangshan.

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